

# THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

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THURSDAY, JUNE 2, 1842.

A provincial correspondent has recalled our attention to the speech of Mr. Macready on the somewhat abrupt termination of the season, at Drury Lane Theatre; particularly to that passage of the said speech, in which it is asserted, with an evident air of triumphant self-gratulation, that "we have proved that we have national music to satisfy the frequenters of a national theatre."

Our correspondent asks, in pure rustic simplicity, to be informed of the said national music which is asserted to be so satisfactory to the frequenters of the National Theatre—of the amount of such national production, and of its quality—of the patronage that has been solicited for, and afforded to it—of the encouragement extended to composers, singers, and others of the great musical family; and of the approaches that have been made towards the fulfilment of the inaugural manifesto, or managerial budget, in which it was stated that "endeavours would be made for the establishment of the lyrical drama, as a branch of national art."

In answer to this enquiry, we will state for our correspondent's information, and that of others who may take an interest in the matter, that the national music performed at Drury Lane Theatre during the last season has consisted of a few songs in Mr. George Rodwell's entertainment entitled "The Students of Bonn;" the revival of the musical farces of "The poor Soldier," and "No Song no Supper;" and three or four performances of Dibdin's "Quaker;" and that the endeavours made to establish national music (for we consider the pieces named to have required no such endeavours, and we verily believe that the performance of them was intended to pro-

duce a directly contrary result) have consisted solely in the reproduction of Handel's (or Mr. Stanfield's) "Acis and Galatea," and Bellini's "Sonnambula;" the former, the music of a giant German, the latter, of a pretty Italian dwarf; the one made familiar to us by the lamented Malibran, the other by its being wedded to the lines of Gay; but how either can be said to have "satisfied the frequenters of the national theatre," who desire to hear "national music," we cannot persuade ourselves to comprehend; since the marriage of Englishmen to foreigners, though it may neutralize, certainly does not nationalize the ladies, for we still listen to their unnative language, and address them by their unenglish titles, witness Madame Caradori, Madame Balfe, and a score of others. Further, we are sure that all sensible thinkers will consider the present struggling school of music in this country to be uncomplimented, if not sneered at and brought into ridicule by the assertion that either Handel or Bellini can have anything to do with the establishment of native opera as a branch of national art.

Mr. Macready is proverbially the least informed on the subject of music, of any man who has passed a life amongst artists more or less musical, and many hours of it within a few feet of a large theatrical orchestre; we are therefore inclined to excuse the mistakes he seems to be continually making about the establishment of national music; and we only recommend him to consult his musical privy councillor Mr. T. Cooke, than whom a more shrewd and competent adviser could not readily be found, and for the future to accept and follow the counsel he affords. But for the public in general, for the patriotic few who desire to encourage every branch of national art, as the truest advancement of their country's glory, and for the yet unsunned

musical talent of the country, a deep-sowed seed, which, lacking genial patronage, withers in its soil, or vegetates but to waste—for all such, we beg they will disabuse themselves of the notion that anything whatever has been done, during the past season at Drury Lane, to aid, assist, or promote the cause of national music: and we call upon them to watch more jealously and vigilantly the projects and proceedings of both the national theatres next season; and, what is still better, to arouse from the apathy which has so long beset them, to fight their own battle, and to rely upon themselves.

WE REJOICE to find that Lord Mahon's Copyright Bill is progressing steadily through the upper house, with every prospect of speedily becoming a part of the law of the land. It is quite delightful to observe how earnestly men of all pursuits, and all parties, bring their minds and their eloquence to the discussion of this interesting topic—the legislation for the intrinsic property of intellect, and the acknowledgement of its native rights and privileges. We hesitate to differ with so deep and sterling a thinker as Lord Brougham, but we are constrained to dissent from his principal argument, since it appears to us to be based on conventional policy rather than moral truthfulness; giving to law a higher claim and attribute than to nature. The fact that some speculators, relying on the present imperfect laws, have disbursed large sums of money in preparation for the approaching expiration of the copyright of Scott's works, presents to us no more just reason for objecting to the Bill, which purposes to afford to those and all other literary works an extended protection, than there would be in refusing surgical assistance to the wounded hero, on the field which he has consecrated, lest the

carriage crows should be disappointed of their expected meal. Neither can we concur in the principle that, because the Watts and the Worcesters have not yet been adequately protected, the Wordsworths and Southey's should be doomed to suffer under a similar lack of justice. "To render unto Cæsar the things that are Cæsar's," is the great fundamental principle of all law, and should be the doctrine of all legislation; to call the possession of a man's own a monopoly, in the invidious sense of the word, seems to us both unjust and unwise, and smacks very much of the sophistications of the Socialists and other romance-headed politicians, whose labours are exhausted in the Quixotic endeavour to establish a polyopoly in everything. We are, however, persuaded that Lord Brougham will not enforce his opposition, and that the Bill will immediately be placed upon the statute book. It is the battle of native right, against mistake and prejudice; and

"Who nobly fights  
For justice and the truth, woos angels down  
From Heaven, to battle in his cause and win  
The victory!"

such is our cause - be it so fought and won  
C.

\*.\* The Editor begs to announce that he will, next week, have the pleasure of introducing a new feature to the Readers of the "Musical World," under the title of "THE ESTIMATOR," comprising a series of Essays, on eminent musical works and their authors—analytic, illustrative, explanatory, and critical—primarily treating of the classical musical novelties now in course of production, and to be followed by notices of works of the greatest masters, ancient and modern. For this undertaking he has obtained the valuable assistance of Mr. E. J. Loder, Mr. G. A. Macfarren, Mr. J. W. Davison, and other acknowledged musicians whose names will hereafter appear; and he respectfully solicits the contributions of such lovers of their art, as desire to see it better appreciated and understood, and to inculcate a purer taste amongst the friends and disciples of music in general.

The editor conceives that two good points at least will be recognised in his present purpose—first, the opportunity it will afford to musicians for the promulgation of opinions and information, laboriously obtained, and too often left unrecorded and comparatively unuseful—and secondly, the advantage it will give to the general Reader of perusing the acknowledged opinions and suggestions of the several

writers, for the signature of each will be appended to his Essay—thus emulating a practice long prevalent on the Continent, and setting an example of candid and honest criticism, which it would be well if the Censors of our leading Reviews and Journals would follow.

No. 1. of "The Estimator" will appear next week.

#### NATURAL SONG.

BY "AN OLD SPECULATOR."

I do not know whether you or your readers will consider the music of nature, "the passion of the groves," as Thomson calls it, a subject worth wasting thought or paper upon, but I have been struck during my rural walks by circumstances which appear to me curious.

In the first place, the singing of birds is nowhere so delightful—if it be delightful at all—as in the woods and fields. A lark rising in the air and carolling, is to me one of the most delightful of all musicians. In a cage in a house, on the contrary, his voice is intolerably shrill and discordant. Whether this be wholly the effect of his power, or partly of association, I cannot absolutely determine, but it is certainly a fact that very few of the sounds he gives are to be noted by any scale in use. A part of the notes in the song of the thrush are nearly represented by D, B, E, D, but if the first be taken at the pitch, all the rest will be, though but slightly, out of tune. The cuckoo generally sings a something between a major and minor third, and he flattens towards the end of the season. Most other birds twitter, or give sounds inappreciable in their relation to each other. The nightingale comes the nearest to a scale, and his most beautiful, most pathetic note, is a fine *messa di voce*, or swelling and diminishing. His juck is only the rapid repetition of the same note.

But what strikes me as most remarkable, is that when we hear the whole grove made vocal with the notes of various birds, when the blackbird, the lark, the thrush, the robin, the chaffinch, and many other little birds, all at different pitches, and all uttering inappreciable sounds, the effect is physically agreeable. How is this to be reconciled, not only to our sensations, but to our settled musical notions? I declare I have felt as much from the singing of many larks, some rising and some falling (at which times their song is very different), of thrushes sitting upon the topmost boughs of the larches, and of innumerable little songsters—their wild notes have "cast as many soft and noble hints into the soul" as the band of the Philharmonic Society; though when I have abstracted myself from the emotion, so far from being able to reduce their notes to anything like harmony or melody, I was forced to admit the sounds to be, most of them, inappreciable, and, according to the laws of musical science, discordant.

I think there is an analogy between the singing of birds and the inflexions of speech. In the latter, however, we do unquestionably, up to a certain degree, recognize the operation of melody, according to the diatonic and chromatic scales.

Wherever an inflexion or cadence is intended to consist of intervals that belong to the scale, the ear is instantly offended if they be not strictly in tune, although intervals that are not to be measured are ordinarily borne. But individuals are gifted especially in this particular. I heard Mrs. Siddons very often, and I cannot call to mind ever hearing her speak without preserving a beautiful, and to my ear, perfect inflexion; Mr. Kean, on the contrary, was so studiously inappreciable in his inflexions, that he lacerated my ear to a degree all but intolerable. I have watched Mr. Young carefully, and I never heard him offend but in one single cadence (frequently applied, however), and that obviously caught from Kean. It is also very remarkable, that this very piece of unmelodious melody has been caught by more of his imitators than any other part of his diction. It consists of a transition from B flat, a good deal too flat, to F sharp, a little too sharp, as under:

"I care not if for me you do as much."

b f f b b f b b b f.

The effect upon the ear is perfectly horrible, but I assure you it was Mr. Kean's most frequent inflexion in passages of depression.

If then, Sir, it can be explained how these contradictions to our general sense and general science are not only borne, but are in the instances of birds, particularly, highly pleasing, it may lead to the knowledge of some curious laws in the doctrine of sounds.

I say nothing of modern orators; let those who admire them, as I have admired and still cherish the gratifying memory of those mentioned, employ themselves in analyzing the moderns. I fear they will find it a difficult task. Luckily for me, the oratory of the birds is not led astray by fashion or caprice; what was judged at first to be sufficient, has continued to be held as perfect. Our small collective wisdom cannot be better employed than in the endeavour to establish a standard, humbly emulative of the example set us.

#### CORRESPONDENCE.

##### THE MUSIC SCHOOL AT OXFORD.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—It gives me great pleasure to communicate to the musical antiquarian world, through the medium of your excellent journal, my appointment by the Vice Chancellor of Oxford to catalogue the musical treasures preserved in the library of that University. The music school founded in 1626, by Dr. William Heather, the intimate friend of Camden, is rich in MS. and printed music of extraordinary interest and value. Besides the collection of its founder, it forms the depository of the munificent gifts of Dr. Wilson, Walter Porter, Edward Lowe, Matthew Locke, Richard Goodson, Drs. Monk and Rawlinson. Since the period when Dr. Burney was permitted to examine the school for the purpose of collecting materials for his History of Music, its treasures have been suffered to repose undisturbed by the intruding hand of the searcher after ancient lore. And to judge from the accumulation of cobwebs and "dust of ages," I should say that even he had not ventured very deep into this mine of inexhaustible treasure. Perhaps the Doctor found the libraries of England in the same state as he professes to have done those on the Continent. Be this as it



may I do not pretend to run down his very useful and learned work; but certainly much yet remains to be done, especially towards illustrating the early history of music in our own country. One of the most interesting relics still preserved in the music school, is a record of those worthy individuals who endeavoured to restore it to its ancient state, after the devastation committed within its precincts by those merciless barbarians the soldiers of the Parliamentary army; it is entitled "A list of those noble and worthy benefactors who have contributed to the refurnishing the publick musick schoole in this university with a new organ, harpscon, all sortes of the best authors in manuscript for vocall and instrumentall musick, and other necessaryes to carry on the practical musick in that place." We are also informed by the same document, that "many of the old instruments and bookes left by the founder, being either lost, broken or imbeasled, in the time of rebellion and usurpation," the collection was "began again in the year 1665, and was carried on in part of the two following yeares, and then ceased by reason of the first Dutch warr, but now completed in this year 1675."

Another valuable document purports to be "The account of instruments, books, and other necessaryes bought for the use of the musick schoole, with money contributed for that use, from those noble and worthy benefactors nominated on the other side, as also what instruments, books &c. have been given by others." The first article in the list is "An upright organ with 4 stopps, made by Ralph Dallans, for which he received £48, (abating £10 for the materials of the old organ) and for painting and gilding to Mr. Taylor, painter in Oxford, £3 10s. in all £51 10s." Then we have "ii sets of choice bookes for instrumentall musick, wherof are the composition of Mr. John Jenkins, for 2, 3, 4, 5 and 6 parts for the organ and harpscon, and 6 sets more composed by Mr. Lawes, Coperario, Mr. Brewer, and Orlando Gibbons, all bought of Mr. Wood, which cost £22;" again "i set of bookes, the composition of Mr. Baltzar (commonly called the Swede) for violins, violas, and harpscon; as also the compositions of Dr. Christopher Gibbons, his famous ayres and galliards for violins, viol, and organ, both sets together cost £5." Another singular item is "By charge in procuring the several pictures of those great masters in the facultie of musick, carriage of them thither, frames to some of them, boarding all of them behinde to secure them from the damp wall &c. £10." The pictures still ornament the walls of the music school, *boarded to secure them from the damp*, precisely as mentioned in the above record. The organ built by Ralph Dallans, who also built that in New College, together with the *choice bookes* by Gibbons Jenkins, Lawes, Coperario, &c. are still to be found in their respective situations. The paper containing the above accounts exhibits many other interesting items. It has been pasted on a wainscoat board, and owing to its having been hung on a damp wall, the writing of some portions is unfortunately quite obliterated. In one of the closets containing heaps of MS. music books thrown in in the greatest confusion, and much injured by mildew, I discovered two parchment rolls, one purporting to be "The lawes of the musick schoole," the other "A catalogue of musick bookes presented by the founder." These documents, together with other curious information connected with the foundation of the school will be printed in the introduction to my catalogue of the musical rarities of Oxford.

Probably the most valuable MSS. extant in this or any other library are those collected by Sir William Forrest, chaplain to Queen Mary. After passing through various hands, they came into the possession of Dr. Heather, who with that liberality which characterised him in connection with his art, presented them to the music school. One of these sets consists of six volumes, beautifully written in the old lozenge-shaped note, containing compo-

sitions for the Church, by Marbeck, Fayrfax, Hugh Aston, Ashwell, Norman, Avery Burton, Taverner, &c. A memorandum on one of the fly-leaves gives the date 1530. Poor Taverner, who narrowly escaped the stake, was organist of Christ Church, Oxford. Being in religion a Lutheran and connected with John Smith, the martyr, and some others, he was together with them, accused of heresy. They were all seized and imprisoned in a deep cavern under the college, at that time used for the keeping of salt fish, the putrid stench arising from which actually suffocated one of them. Taverner had kept more within the bounds of moderation than his companions, and was only accused of having concealed some heretical books under the boards of the school where he taught. On this account, and from his great eminence as a musician, he was fortunate enough to escape condemnation.

Another set of books presented by Dr. Heather, is a collection of *In Nomines*, by Dr. Bull, Byrd, Arthur Cooke, Clement Woodcock, Ferrabosco, Egglestone, H. Stonynge, N. Sirogers, John Gibbs, William Randall, Robert White, O. Gibbons, E. Gibbons, Leonard Woodson, Thomas Weekles, Elway Bevin, &c. By *In Nomines* we are to understand compositions formed upon the ancient chant of that name. The air of the chant used as a ground-work is preserved in each composition, and may easily be traced by its being written in large lozenge notes of considerable duration. Whilst the trebles and bases are performing rapid division, sometimes in fuge and canon, the tenor generally has the notes of the chant. This, however, is frequently varied according to the taste or ability of the composer. The name of Clement Woodcock, which occurs among the above-named composers, is quite new to the musical world. It appears by an extremely rare volume, entitled "Tarlton Jests," 4to. Lond. 1638, that he was of the cathedral of Gloucester. The anecdote in which he is mentioned is so curious that I cannot forbear quoting it, especially as the volume is so rare that very few persons are likely to be acquainted with it:—"Mr. Bird, of the Queene's Chappell, happening to be in the city of Gloucester, visited Mr. Woodcock of the Colledge, where meeting, many friendly speeches passed, amongst which Mr. Woodcock challenged Mr. Bird of kin; who mused that he was of his affinity and hee never knew it. Yes, says Mr. Woodcock, every Woodcock is a Bird, therefore it must needs be so. Lord, sir, says Tarlton, you are wide, for though every Woodcock be a Bird, yet every Bird is not a Woodcock. So Master Woodcock, like a Wood-cock, bit his lip and was silent."

It will be remembered that in my paper on "Henry Lawes and the Original Music of Comus," I mentioned two folio volumes of music composed for the Masques exhibited at court during the reign of Charles the First. I have now had an opportunity of examining them, and find them entirely in the hand-writing of William Lawes. They are magnificently bound in red turkey leather, ornamented with the Royal arms and the letters W. L. stamped in gold on the sides. Besides a vast quantity of Sarabands, Corants, &c., all evidently used in various stage exhibitions, they contain the music to "The King's Masque," "The Innes of Court Masque," and "The Prince d'Amour his Masque at the Inner Temple." Dr. Burney was not aware of the existence of these curious volumes, for he says, "In 1635, was performed at the Duke of York's Palace in the Middle Temple, 'The Triumphs of the Prince d'Amour, a Masque written by Sir William Davenant, of which the vocal and instrumental music, with the symphonies, are said to have been composed by William and Henry Lawes,' (Hist. of Music iii, 385.)" "The Masque of the Four Inns of Court," was performed in 1633. A full account of it is given in Whitlocke's "Memorials of English Affairs," p. 18; but whether the piece itself was ever printed, I know not. Whitlocke informs us that Lawes received £100 for composing the music.

Another interesting work preserved here is a set of Fancies, composed by John Hingston, and presented to the music school by the author. Hingston was a friend of Cromwell's and instructed his daughters in music. He brought up two boys, whom he taught to sing with him Richard Deering's Latin Songs of three parts, which Cromwell greatly delighted to hear, and had often performed before him at the Cock-pit at Whitehall. He had concerts at his own house in St. James's Park, at which Cromwell would often be present. In one of these musical entertainments Sir Roger L'Estrange happened to be a performer, and Sir Roger not leaving the room upon Cromwell's coming into it, the Cavaliers gave him the name of Oliver's fiddler.

Anthony Wood confessed himself unable to state who was Hingston's master. A MS. in the hand-writing Jo. Hingston, in the Music School, is thus inscribed: "My Master's Songs in score, with some Fantazias of 6 parts of my own." The fantazias stand first in the book, six in number, some inscribed to Hingston, Jan 1640, and other dates; the songs are subscribed "Orlando Gibbons." I am in possession of two curious volumes of Hingston's compositions, which were presented by the composer to his patron, the Protector. They are bound in black leather, with clasps, and have no other ornament, save the family arms of Cromwell, stamped in gold on the sides.

I must also notice a curious MS. entitled "Mr. Christopher Simpson's Music for the Months and Seasons, in four parts." Besides the four separate parts, bound in vellum, there is also a score, beautifully written, and with the date at the end "October 1668." My friend Mr. Joseph Warren, is in possession of a copy of Simpson's "Seasons," which belonged to Britton the famous small-coal man, but he unfortunately wants the "Months" to render the work complete.

The music school is extremely rich in instrumental music of the seventeenth century, and I may name as among the most valuable "Pieces for the Virginalls, by Albertus Bryne;" "Pavans and Aires for instruments, by William Lawes," in his own hand-writing; "Jenkins's Fancies," innumerable sets; "Gibbons's Fancies, in eight parts;" "Brewer's Fancies of four parts;" "Coperario's Fancies of three parts;" "Dr. Rogers and Bowman's Aires, in four parts;" "Valentine Oldis' Ayres of four parts," &c., &c.

Among the vocal music, I may especially notice "Sacred Compositions, consisting of Hymns, Epithalms, &c., by Dr. W. Child," in separate parts, 6 volumes folio; "Sacred Compositions in Score, by Carissimi, Stradella, Ch. Gibbons, &c." 1 volume folio; "Edw. Lowe's Latin Songs for three voices," in separate parts; "Anthems, Sacred Songs, Madrigals, &c., by Gibbons, Weekles, Byrd, White, Amner, Tomkins, &c.;" six volumes in splendid preservation, presented by W. Hiles in 1673; and a curious and exceedingly valuable collection of "Early English Sacred Compositions, by Composers who flourished in the time of Henry the Seventh," presented by H. Wanley.

I have, I fear, Mr. Editor, trespassed much upon your valuable space, and must therefore postpone the remainder of this communication until another opportunity, when I propose giving a further account of the MSS. and some brief notices of the rare printed works and pictures preserved in the Music School.

I am, Sir,  
Your's, &c.

EDWARD F. RIMBULT.

Oxford, 26 May, 1842.

We rejoice to find that the Oxford Officials have at last been roused to the conscious supposition, that the accumulated musical stores entrusted to their custody, may possibly be worth the cost of examination and arrangement; and still more do we congratulate the Oxonians on the choice of so competent and careful a person as Mr. E. F. Rimbault, for the tedious and responsible duty. The above letter evinces with what ardour he has entered upon his task, and we are sure that every

well-wisher to the cause of music will concur with us, in applauding the selection of a competent musician, for the execution of that which none but a musician, and one of peculiar endowments, could effectually accomplish. We shall hope to be favoured with many interesting particulars, respecting this long neglected collection of musical rarities; such cannot fail to gratify the curious and antiquarian peruser, and will tend to assist the light now generally diffusing over these long benighted subjects.—Ed. M. W.

## REVIEW.

"*The Royal Saloon Waltzes*," composed and dedicated to Mr. Henry Field, by C. Milsom, Junr.—Milsom.

Pretty agreeable trifles—unobjectionable as to harmony—effective as regards the instrument for which they are written—much in the manner of, and quite as good as the majority of the waltzes of Lanner, Labitzky, and Strauss.

"*Gentle Zephyr*,"—"The better Land." Songs by W. Sterndale Bennett.—Coventry & Hollier.

The first of these exquisite little trifles is well-known and universally admired—the present edition has the advantage of German words, in addition to the vernacular. The second, though less known, deserves hardly less admiration; it is a charmingly fluent melody in A major, accompanied with that elegant finish, that dexterous completeness, for which all the works of its composer are eminent.

*First Grand Trio, for the Pianoforte, Violin and Violoncello*.—Louis Spohr.—Wessel and Stapleton.

Perhaps no instrumental composer of very great eminence, has devoted so little of his attention to music for the pianoforte, either solo, or in combination with other instruments, as Louis Spohr. The appearance of a pianoforte trio by him, his first and only one, is, therefore, to the admirers of his works—in which class may be comprehended all true lovers of music—an event of no slight interest, of no ordinary importance. If we except the pianoforte trios of Beethoven, Mozart, and Mendelssohn, no first-rate efforts of the kind are extant; but now that Spohr has added his name to the illustrious triad, we may look forward to another family of chef-d'œuvres in one of the most interesting departments of high art.

The trio before us is by no means an everyday affair. The master is apparent at its very onset; and as it progresses, we cannot help ejaculating—Here is a worthy successor to Beethoven and Mozart; here is a fit rival for Mendelssohn. The first movement, in E minor, is marked by all the characteristics of Spohr's peculiar and captivating manner. Impassioned and continuous melody, florid and ingenious counterpoint, rich and elaborate harmony, unsparing and unexpected modulation, clever and comprehensive design, masterly and complete detail; one and all of these are amply apparent. Its difficulties of mere execution, for each instrument, but more particularly for the pianoforte—for the peculiarities of which

Spohr entertains a most entire indifference, forcing them into whatever form his music may require—are enormous; but once conquered, the pleasure derived from a complete and fluent performance of the movement, is a satisfactory reward for all the trouble it may have cost in the effort to render it justice. The style of this movement is grand and impressive; and the innumerable marks of accentuation, the endless directions for the light and shade of the manner of its execution, require an attention so minute as to be almost painful, but in Spohr's music absolutely necessary. The slow movement is a delicious little gem—one charming and unbroken song, from the first bar to the last. The scherzo is wild and fantastic—perhaps a thought over-strained, but it is relieved by the exquisite lightness and verdant innocence of the trio, which, by the side of its companion, reminds one of childhood at sport with manhood; the performance of this movement demands the perfection of nicety—the most rigid adherence to the almost endless directions of the composer. The last movement, and perhaps the best, is one rush of impetuous animation, sparkling with living energy, vivid with brilliant lights, revelling in new and startling effects, abounding in instances of the most glowing imagination, and the most luxuriant fancy. And yet the first few bars which form the support, present nothing but what has been heard before, again and again, *ad infinitum*, and would lead us to expect anything but the brilliant torrent of ideas which follow in rapid succession. This proves to us what Haydn and Beethoven have so often proved before—that, give to a great master the stalest and most scant materials, and he will build an edifice of surpassing grandeur; the creative power depending for its felicitous development as much on the plastic and mouldable nature of the matter placed before it, and on which it is to exercise its power, as on the suggestiveness which the innate beauty of the first idea may possibly possess.

Our entire impression of this trio, is, that it is one of the very best and completest efforts of its composer. In recommending it, however, most heartily as we do, we must warn all amateurs who may have the laudable ambition to master its manifold difficulties, and give true impression to its endless beauties, that it must not by any means be approached carelessly or indifferently, but only with an artist-like feeling of enthusiasm, with a fixed determination to unravel and appreciate all the hidden charms it may contain, with an obstinate resolve to let nothing whatever escape them, with an earnest ambition to interpret faithfully its subtlest modifications; and to render without flaw or omission the whole meaning of the work. Thus approached, and thus rendered, we cannot hesitate to say that the result will be fully up to their most ardent expectations, will wholly satisfy their most zealous imaginings. In any case, were this trio less of a master-piece than it assuredly is, being the first effort of its kind from the pen of so great a composer as Spohr, it is indisputably an object of very general interest among all true worshippers of music, professional or amateur, one and all of whom, if our admonition be accepted, will not lose a moment in obtaining it.

## MUSICAL INTELLIGENCE Metropolitan.

### MELODISTS.

This truly harmonious and social Society held its fifth meeting on Thursday last, when upwards of sixty gentlemen dined at the Freemason's Tavern, B. Cabbell, Esq. in the Chair. The following professionals were present: Messrs. Bishop, Parry, Parry, Jun., Allen, Terrail, Wilson, Blewitt, Hatton, E. Taylor, King, Turle, Chapman, Gear, C. Taylor, Spencer, Pearsall, Robinson, Morley, Giubilei, Hobbs, Young, and Sir G. Smart; also Mr. Benedict (pianoforte), Signor Puzzi (horn), Herr Mohr (flute); who performed most admirably on their respective instruments; and several glees, &c. &c., were well sung. Lord Saltoun having offered a prize of £10 for the best canzonet after the style of Haydn, three candidates entered the lists, whose compositions were sung by Mr. Hobbs, Mr. Young, and Mr. Allen. The canzonet sung by Mr. Hobbs, was declared the best, and the prize was awarded to the composer, who proved to be Mr. Hobbs himself. A premium of five guineas was awarded to the author of the one sung by Mr. Young, who proved to be Mr. Blewitt. The canzonets were accompanied on the pianoforte by Mr. Bishop. A premium of five guineas having been offered by Mr. Hobbs, for the best song after the style of the late Charles Dibdin, four compositions were sent in, which were sung by Messrs. Hobbs, Wilson, Allen, & Robinson, without any accompaniment. The song sung by Mr. Robinson was considered the best, and the prize was awarded to the composer, who proved to be the veteran Parry, honorary secretary to the Society, who, on going to the chairman, to receive the prize, was loudly applauded by the whole room; the president stated that the Society was highly indebted to Mr. Parry for his unwearied zeal in promoting its interest. The last meeting of the present season (being the 18th) will be held on the 30th inst.

### MR. HENRY RUSSELL'S VOCAL ENTERTAINMENT.

This gentleman was honoured by the presence of a very numerous audience, on Thursday last, including a good sprinkling of fashionable company. The performance throughout was listened to with marked attention, and greeted with loud applause; it consisted of a variety of songs, composed, sung and accompanied by Mr. Russell himself, who seemed to exult in the well known line of Richard,

"I am myself alone,"

while many of the audience appeared to concur in considering that

"None but himself could be his parallel."

Mr. H. Russell has a fine clear manly baritone voice, which he has cultivated in Italy, and re-naturalized in America; the result is a bold and impassioned style, correct intonation, and absence of extraneous ornament, which if he will turn to a wise account, may prove extremely valuable to himself, and contribute to the vocal celebrity of his country; we wish he would choose pleasanter subjects for his ballads than the ravings of men



driven mad, and the horrors of the crew of a ship on fire; and surely he might select something from the works of standard composers, that would afford him opportunity for the just display of his power. We believe that these hints attended to, would send his auditors home with a less divided and far more favourable opinion of his talent.

#### MR. H. G. BLAGROVE AND MR. JOHN PARRY'S CONCERT.

*Bravi John Parry and Blagrove! bravissimi!*—In writing this, we do but record the unanimous sentiment of an audience which must have numbered more than a thousand persons, assembled in the Hanover Square Rooms, on Friday evening and which left your concert with a common (now-a-days rather uncommon) feeling of entire satisfaction and delight. We also echo the general commendation of your brother artists, for the spirit and right feeling of your enterprise, in having engaged an orchestre of a hundred and eight, including almost all the principal performers of the principal metropolitan bands, together with most of the eminent solo players now in London, and a very considerable amount of vocal talent. The most scrupulous and voracious must have admitted that this concert merited success; it is our pleasing task to state that it was in every sense most completely successful.

Beethoven's magnificent *C minor Symphony*, with its charming andante, and super-triumphal march—a march fit for the ovation of its own glory—this gigantic conception was Prometheusized by the orchestre in a style but rarely equalled, and (within our cognizance) never surpassed. It presented a world of magic fancies, wrapped in an atmosphere of sound, and carried away the senses of its auditors beyond the limits of mere manual applause. Scarcely less effective were the overtures—Cherubini's "*Deux Journées*," and Weber's "*Ruler of the Spirits*." Mr. Blagrove played a *Concerto* of *Maurer* with his usual fine tone and correct execution—also a *Fantasia of Kalliwoda*, admirably calculated to display the powers of the instrument, and exhibiting by no means an inconsiderable share of clever general instrumentation. It is in this species of writing that Kalliwoda excels—his mistake is in attempting what lies beyond his reach. Anacreon was content to leave Homer unrivalled. Signor Cavallini performed one of his clarinet marvels, with that ease and unpretension which really clever people can always afford. Mr. Parish Alvares executed the first movement of a concerto, adroitly put together, and well written for the exhibition of that brilliancy of fingering and mastery over the harp for which he is so deservedly popular. Madame Dulcken played *Bennett's Capriccio* with a buoyancy of spirit and right good-will for the purpose, that gave a higher gusto to her clever performance.

Madame Caradori, Miss Rainforth, Mesdames A. Toulmin and W. Loder, Miss Hawes, Mr. H. Phillips, and Miss Kemble, sang a variety of favourite pieces with their wonted success; the latter was particularly effective in her delivery of the "*Freischütz*" *Scena*—though remembering that it has been wedded to English words for so

many years, and happily wedded too, we thought it rather ultra recondite, ("vartue overmuch," as Diddin has it,) that Miss Kemble should go out of her way to bewilder the "country gentlefolks" with the original German. We had almost forgotten to speak of Mr. John Parry's musical Aristophanics—and what shall we say? nothing can be said, that will enhance the entire satisfaction of those who heard them, nothing that will give an adequate idea of their merit or influence, to those who are unacquainted with his powers. We will merely recommend our medical readers to prescribe a dose or two of John Parry's Entire, to all their miserable patients, afflicted with spleen, or melancholy—nay, if they be afflicted with devils, (blue of course,) the "Singing Lesson," or any other of his laugh-inciters, will assuredly drive them away. Seriously, Mr. John Parry is entitled to the highest praise, for having chosen a line for himself, for having filled it so ably, and for rendering a little sly English fun, preferable to conventional Italian nonsense. Messrs. Benedict and Negri presided.

#### MADAME DULCKEN'S CONCERT.

This very favourite pianiste issued an attractive programme for Monday last, and the fullness to overflow of the great concert room in the Opera House, testified the high estimation in which she is held by the fashionable world, and the public at large; and was a tribute at once to her great professional reputation, and to that happy, good-natured disposition which makes a friend of every admirer. Of the performance we can unluckily say but little; our constitutional gallantry (for which we take but little credit, seeing that it is perpetually driving us off the curbstone, and giving us the worst of every bargain) having impelled us to resign no less than four seats in succession to so many unseated and incommode ladies, and finally having ejected us into the dingy anti-room in order that our daylight space might be occupied by as charming a brunette as ever simpered a "*merci monsieur*," or made lavender-coloured satin agreeable in the contact of a crowd.

Madame Dulcken played Mendelssohn's *Concerto in D*, minus the principal movement, and with a quintet accompaniment, which completed the illusion, or delusion, of our cellar-like station, and made us conclude ourselves to be in the coal-hole, catching occasional snatches "few and far between" of the distant drawing-room fare. She also played a *duet concertante* with Mr. Parish Alvares, and took part in Moscheles' "*Hommage à Beethoven*," for three pianofortes, in which she was supported by the composer and Mr. Benedict. Signori Cavallini and Puzzi, were the other soloists. Mesdames Persiani, Frezzolini Poggi, Caradori, Moltini, Misses Kemble, Birch, and Hawes, Messrs. Mario, Poggi, Staudigl, Lablache (pere et fils) and John Parry, formed the vocal brigade, and the whole phalanx rejoiced in the repetition of the *choral quadrille*—or "*Coro Pastorale*," as the printer by mistake inserts it in the programme.

Upon the whole this was an echo of the "monster" concert last week; though a somewhat subdued and tolerable "monster," after the fashion of Nic Bottom's version of the lion to the Athenian

amateur theatricals; we trust it will largely repay Madame Dulcken, which will be the most satisfactory reconciliation of it to her numerous artistic and admiring friends.

#### MADLLE D'ESPOURRIN'S CONCERT.

The Hanover Square Rooms were attended by a company including many of rank and fashion, to the number of six hundred, on Tuesday Morning.

Madlle. D'Espourrin is a harpist of considerable ability, who achieves what she undertakes in a most satisfactory way, not a little enhanced by the unpretension of her deportment, and the absence of all over-strained effect in her execution. She played two of Bochs's harp arrangements, in one of which she was accompanied by Mr. Jarrett, and Signor Cavallini, on the horn and clarinet, and merited the general approbation she received. Messrs. Regondi, Carte, and Benedict also played on their respective instruments. Madame Caradori, Mrs. Aveling Smith, the Misses Williams, Signor A. Sola, Mr. A. Novello, Signor Guibilei, and Mr. John Parry, sang a great variety of pleasing pieces, and received a due meed of applause; the latter worked something approaching to a miracle, at the close of the concert; for he not only retained listeners for the finale, but recalled and arrested those who were on the move, and finally sent them laughing to their carriages, or to the merrier sunshine of Regent Street.

#### HER MAJESTY'S THEATRE.

One of the most exhilarating nights we remember at the Opera House, occurred on Tuesday; the curtain rose discovering the combined strength of the company, and the National Anthem, sung by Madame Persiani, Madlle. Moltini, the two Lablache's, &c., was responded to, by the uprising and cheers of the whole audience. At the conclusion of this the opera commenced, but scarcely had the first scene proceeded, when Signor Ronconi's obeissance to the royal box, announced her Majesty's arrival, and was the signal for an universal burst of enthusiasm from all present—the audience rose *en masse*—the artists thronged the stage—every box presented its clustre of beauties, rendered still more lovely by the flush of loyal feeling, which lit up every countenance—hats and handkerchiefs waved in all directions—a joyous cheer was heard from every quarter. Her Majesty advanced with evident emotion; the Anthem was repeated, the second verse of which, harmonized, was capitally given, and every line produced its impressive effect; many a fair lip, and many a proud heart, joined in the prayer, and sighed and throbbed with a spontaneous and grateful devotion; the Queen remained in front of her box, penetrated by the enthusiasm of the spectacle, and repeatedly acknowledging the affectionate loyalty that greeted her; it was a scene as nearly approaching the sublime as anything purely mundane and any place entirely devoted to amusement probably ever presented; and it was long before the feelings of the audience and the actors had sufficiently recovered their calmer temperature to admit the performance to proceed.

It was the first representation of Mercadante's opera "*Elena di Feltre*," the opera produced at

Covent Garden Theatre during the winter, under the title of "Elena Uberti," in which Miss Kemble sustained the heroine with such considerable effect. The music of this piece is of a widely different character from that of the most popular Italian writers of the present day. Mercadante has a considerable faculty in the art of orchestration, and a taste for dramatic and characteristic music, rather than the mere sing-song at present so prevalent—but in his effort to keep aloof from the eternal melody of his contemporaries, he has run into the opposite extreme, and loaded his score with instrumentation, till it wears out the ear, and produces even a more rapid fatigue, than the baldness of other writers. Every song and chorus is accompanied by trumpet and drum, trombone and cymbal; and the effect of light and shade never seems to have entered into his consideration. There is, however, a far greater quantum of musicianly talent in this opera, than we are accustomed to in the present Italian school; and it proves Mercadante to be a thinking, if not a popular or first-rate composer.

The characters were extremely well supported by Madame Frezzolini Poggi, Signori Guasco, Stella, Ronconi, &c.; but on the whole, we are rather inclined to prefer the *ensemble* of the piece at Covent Garden. Cerito danced away the mournful impressions of the opera with her usual grace and fascination.

#### MR. THALBERG'S CONCERT.

A highly distinguished company attended this performance yesterday, at the Hanover Square Rooms, and were evidently delighted with the entertainment presented to them. Mr. Thalberg played a new *Fantasia*, on airs from "Lucrezia Borgia;" an *Andante in D flat*, followed by a *Grand studio aguirelante* on the Minuet and Serenade in "Il Don Giovanni," and a new *Caprice* on the first Finale and Introduction to "Semiramide," each with his usual neatness, brilliancy, precision, and mastery of effect. Mr. Mayer, who accompanied some songs at the last concert, played a *Horn Fantasia* in a very superior style, and received the unanimous applause of the audience. Miss Rainforth, Madame Balfe, Mr. H. Russell, Mr. Balfe, and Mr. Weiss interspersed the performance with several favourite vocal pieces. Conductor, Mr. Benedict.

#### PHILHARMONIC SOCIETY.

##### SIXTH CONCERT.

MONDAY, MAY 30, 1842.

The following was the programme of the concert of Monday evening—certainly the most interesting of the season. The reader will hear some account of Spohr's new Symphony in our next Number.

#### PROGRAMME.

##### ACT I.

New MS. Descriptive Symphony (first time of performance in this country Spohr. Scene, Miss Bassano, "Ah! parlate" (Il sacrificio d' Abramo) ..... Cimarosa. Concerto, F minor, Pianoforte, W. S. Bennett ..... Bennett. Scene, Mdle. Pacini, "L'Autonne" Niedermeyer Overture, Egmont ..... Beethoven.

##### ACT II.

Sinfonia in D, No. 2 ..... Mozart. Terzetto, Miss Bassano, Mdle. Pacini and M. Vrugt, "Pria di partir" (Idomeneo) ..... Mozart. Concerto, D Minor, Violin, M. Molique Molique. Scene, M. Vrugt, "Champs paternels" (Joseph) ..... Mehul. Overture, Calypso ..... Winter. Leader, Mr. F. Cramer.—Conductor, Mr. Moscheles.

#### Provincial.

LEICESTER.—The fourth concert of the Philharmonic society took place on the 19th ult. when Andreas Romberg's "Power of Song" was cleverly executed; the choruses being remarkably firm and correct. Two fine Madrigals were well given, as was the entire Macbeth music, a few select songs and part of a symphony of Haydn. The principal vocalists were Miss Newcombe, Mrs. Inman, Messrs. Oldershaw, Royce, A. T. Nicholson, Handscombe, and Wykes, all of whom acquitted themselves to general satisfaction, the orchestra was very effective, and the whole concert displayed a fund of musical ability, extremely creditable to the society and the town.

DUBLIN.—The Philharmonic Society's Concert, took place on the 20th ult., in the Rotunda, when more than eleven hundred persons of the elite of our city were assembled. The excellent band of the institution, was led by Mr. Barton, and most ably conducted by Mr. Henry Russell. Miss Kemble, Miss Rainforth, Mr. Balfe and Mr. Weiss, executed several charming vocal pieces; particularly a duet by the ladies, "Di che pianger," which was enthusiastically received. The concert gave unlimited satisfaction.

The eminent vocalists also gave their assistance at a concert for the benefit of the Musical Fund, on the morning of the same day, which proved extremely productive.

EDINBURGH.—Herr Dreckler, principal violoncellist, and Chamber musician to the Duke of Anhalt, has been creating a great sensation in the small musical world of Edinburgh—he performed on the 20th ult. and followings at the theatre, with extraordinary success—his tone, style, and execution, surpass anything heard in this city for a great number of years. He visits London in the course of the month of June.

SOUTHAMPTON.—The Sacred Harmonic Society of this town gave what is termed "a public rehearsal," at the Victoria Rooms, on Thursday evening; when a choice selection from the works of the great masters was extremely well supported by the members, aided by Miss Josephine Davis, in addition to the usual assistance of the gentlemen of Winchester Cathedral. Miss Davis was most deservedly encored in "Sonnd the loud timbrel" by Avison, and in Palestrina's motet "O be joyful," which was sung without accompaniment. "The rehearsal" gave entire satisfaction to a numerous audience.

BRISTOL.—M. Mainzer has been here delivering lectures, with a view to the entire vocalization of the city, overwhelming audiences thronged the theatre each night, and the experiments he made were received with acclamations, whether his project will ultimately succeed, appears to be rather equivocal, since Mr. T. H. Cooke, organist of Clifton Church, has established classes on Mr. Hullah's system, which have already received the patronage of most of the influential inhabitants.

#### Miscellaneous.

ELIZABETHAN HARP.—Mr. F. Chatterton had the honour to perform, by command, before their Majesties the King and Queen of the French, at a fête given at the Tuilleries during the last winter, upon one of these elegant instruments. The performance was received with the most unequivocal approbation, and the Elizabethan Harp was so much admired that Mr. Blazdell, the maker, has received commands from Her Majesty and the Duchess de Nemours to complete two Harps for their express use, one of which will be played on at Mr. Chatterton's Concert.

A NEW OPERA SCHEME is on the tapis. It is said that Mr. Mitchell, the bookseller, elated with the success of the French Plays, is concocting a plan with Mr. Balfe for the establishment of an opera buffa, at the St. James's Theatre.

MR. HULLAH'S CLASSES.—There will be a second meeting of the Choral pupils, instructed by Mr. Hullah, on Saturday evening, at Exeter Hall. The number of choristers will exceed two thousand, and the selection will be the same as that performed at the last demonstration. Her Majesty the Queen Dowager is expected to be present.

BOUQUET FOR A PRIMA DONNA.—The Dublin papers relate the following circumstance as having occurred in the course of the performance at Mr. Balfe's benefit, in the Theatre Royal, on Monday week:—"It has lately become the fashion here for the fair ones of the boxes to fling bouquets of choice flowers on the stage in honour of those vocalists who have become more than common favourites. Thus, during the recent Italian engagement the stage nightly was literally strewn with 'all sorts of daisies and delicate bells;' but it was reserved for a deity in the gallery last night to afford a practical satire on this absurd custom, which, we think, will put a period to it here. When the enthusiasm created by Miss Kemble's performance was at its height, there dropped from the upper regions—not a garland of roses—but a good substantial bunch of radishes—the voluntary tribute of some enamoured green-grocer to melody and beauty! Miss Kemble raised the precious offering, which she *did not* press to her bosom, as is the custom; but handed it to Balfe, amid shouts of laughter from every part of the house, the stage included."

MENDELSSOHN'S NEW SYMPHONY.—There was a private and somewhat unexpected trial of this highly interesting work on Thursday last. The symphony is replete with beauties, but we cannot venture on a complete criticism of it till we shall have heard a performance.

GERMAN OPERA.—Meyerbeer's gigantic opera "Les Huguenots" is in preparation.

MR. CLEMENT WHITE has a new ballad operetta in rehearsal at the Lyceum Theatre, which is to be produced on Monday next.

SACRED HARMONIC SOCIETY.—In our notice, last week, of the Concerts given by this Society "Christmas 1842," was inserted by mistake, instead of "Christmas 1841," up to which time the account was made.

THE INSTALLATION FESTIVAL AT CAMBRIDGE will commence, as usual, on Saturday, July 2nd, and be continued (with the exception of Sunday) for seven days. The commemoration at Oxford will not take place until next year.

THE NORWICH FESTIVAL will commence on the 13th of September, in the course of which, Spohr's new oratorio, "The Fall of Babylon," will be performed.

THE POST.—The Young Gentleman who wrote to us respecting the slip made in the Morning Post last week, will, we are assured, regret to hear that the gentleman whose province it was to attend the concert of the Societa Armonica, namely, Mr. Percival, was then lying on his death-bed; he breathed his last a day or two afterwards, leaving a widow and a large family to lament his loss. The notice of the concert was furnished by a friend.

CONFLAGRATION OF HAMBURGH.—It will be seen by an advertisement in another page, that Mr. Moscheles has spiritedly undertaken the getting up and arrangement of a grand musical performance, in aid of the subscription now collecting for the relief of the sufferers by this distressing calamity. The project is very honourable to Mr. Moscheles, and great credit is due to Mr. Lumley, who grants the gratuitous use of the Opera Concert Room, to the whole of the principal Italian and German singers, who, with Miss Kemble and Mr. John Parry, will give their assistance, and to the distinguished instrumentalists who have also volunteered their services for the laudable occasion. The concert will take place on the 24th inst. and will doubtless assemble a very numerous audience. The announcement offers very singular attraction to the admirers of pianoforte playing, as we perceive the names of Madame Dulcken, Messrs. Mendelssohn, Thalberg, Moscheles, Benedict, and Costa are set down in the list.

GERMAN OPERA IN PARIS.—This most fatal of Herr Schumann's speculations terminated on Tuesday the 24th ult. with a benefit for the company, to whom the ruinous failure of the project had prevented the manager paying any salary for the last three weeks; the attendance was the most numerous that has graced the theatre during the very short season, and the proceeds will, it is hoped, be sufficient to convey the ill-starred artists back to their native homes.

#### MUSIC OF THE WEEK.

Mr. and Miss Dorrell's Concert, this day.  
MM. Molique Mohr and Hausmann's Soirée, this evening.  
Opera, at the English Opera House, this evening.  
Mr. Kullmark's Concert, on Saturday morning.  
Mr. Hullah's 2nd Great Choral Meeting, on Saturday.  
Don F. Huerta's Guitar Performance, at Zeitter's Rooms, on Saturday.  
Mr. Chatterton's Concert, on Monday morning.  
Societa Armonica's Last Concert, on Monday evening.  
Mr. Wilson's Entertainment, on Monday evening.  
Mlle. Roeckel's Concert, on Tuesday morning.

Mr. Wilson's Illustrations, on Wednesday morning.  
Italian Operas, at Her Majesty's Theatre, this evening, on Saturday and Tuesday.  
German Operas, at Covent Garden Theatre, this evening, to-morrow, Saturday, Monday and Wednesday.  
Promenades Musicales, at the Surrey Gardens, this evening, Monday and Tuesday.

#### LIST OF NEW PUBLICATIONS.

##### INSTRUMENTAL.

F. Mendelssohn Bartholdy.—A Fughetta for the Organ.—Ewer and Co.  
J. W. Davison.—Giselle Quadrilles (No. 45 of London Promenade Concerts).—Wessel and Stapleton.  
C. Urban.—Schubert's "My repose is fled," for Violin and Piano.—Wessel and Stapleton.  
G. A. Osborne.—Fantasia from "La Reine de Chypre," Op. 46.—Chappell.  
Hunten.—"La douce melancolie," Rondo-valse.—Chappell.  
Moscheles.—Deux Caprices en forme d'études, Op. 105.—Chappell.  
Thalberg.—La Romanesca.—Chappell.  
L. Schultz and F. Praeger.—Trois Morceaux de Salon (No. 3 from Norma) for Guitar and Pianoforte.—Chappell.  
J. E. Hammers.—Schubert's "My repose is fled," arranged for Clarinet and Piano.—Wessel and Stapleton.  
Hummel.—First Grand Trio in E flat, Op. 12.—Wessel and Stapleton.  
Beethoven.—Variations on Colombo e Tortorella.—Wessel and Stapleton.

##### VOCAL.

Clapisson.—"La Croix des Champs," Morceau de Salon.—Chappell.  
Linley.—"The heart of thy Norah is breaking."—Chappell.  
E. J. Loder.—"Why grieves my soul?" (No. 14 of the British Vocal Album).—Wessel and Stapleton.  
E. J. Loder.—"I seek the haunts," (No. 15 of ditto).—Ditto.  
O. May.—"She loved so well."—Wessel and Stapleton.  
Kalliwoda.—"Afar in the distance," (No. 30 of Le Concerts de Societé).—Wessel and Stapleton.

#### To Correspondents.

"Miss Lockhart, Dr. Duncan, Mr. J. Spence."—Their subscriptions are acknowledged with thanks.  
"Mr. David Fisher."—His request is attended to this day.  
"Mr. Rohlf."—His communication is received—the Editor is obliged by it.  
"Mr. H. Farmer."—His parcel has been found, and will be forwarded as directed.  
"Southampton."—Press of Metropolitan matter postpones numerous Provincial communications.  
Indulgence is requested of several correspondents, whose letters the Editor finds it impossible at present to attend to.

#### POSTSCRIPT.

HANDEL'S MESSIAH.—The performance of Handel's sacred oratorio, last night, attracted a very numerous audience, for the benefit of the Royal Society of Musicians; the solos were ably sustained by Misses Kemble, Birch, Rainforth, Marshall, Hawes, and Mrs. A. Toulmin; Messrs. Bennett, Pearsall, Stretton, and Phillips; and the chorusses were well supported by the vocal and instrumental performers belonging to the Ancient Concerts. Leader, Mr. Loder. Conductor, Mr. W. Knyvett. Mr. F. Cramer was not able to attend owing to a death in his family.

HER MAJESTY conferred the honour of Knighthood at the levee yesterday, on Mr., now Sir Henry Bishop, the eminent dramatic composer; being the first instance of the honour being bestowed by an English sovereign, on a member of the musical profession. Sir W. Parsons, Sir John Stevenson, and Sir George Smart, were knighted in Ireland, by different Lord Lieutenants.

Mrs. Anderson, Miss Bassano, Miss Towers, Madlle. Pacini, Signor Mario and Herr Standigl, had the honour to perform before Her Majesty and her distinguished guests, by command, last night, at Buckingham Palace.

#### Advertisements.

Now Ready, No. 1, of

**HULLAH'S PART MUSIC**, containing Nine Pieces of Sacred, and Eight of Secular Music, arranged for Four Voices. This work will be published Monthly in Score, and also in Parts for the several Voices. Orders must therefore specify whether the Score, or the Soprano, Alto, or Bass, Part is required. The price of the Score is Half-a-Crown; of the Parts, Eightpence each; and a new Number of each, Score and Parts, will appear Monthly.  
Published by JOHN W. PARKER, West Strand, London, and sold by all Booksellers, Music-sellers, and Dealers in Periodical Publications.

#### ASSEMBLY ROOMS, KENNINGTON.

MR. JOSEPH HAIGH has the honour to announce to the Nobility, Gentry, and his Friends, that he intends giving a Grand Concert of vocal and instrumental music at the above Rooms, on THURSDAY EVENING, JUNE 9th, 1842. Vocal Performers—Miss Romer, Miss Betts, Miss Bassano, Miss Blackes, Miss Gaibrecht, and Miss Dolby; Mr. James Bennett, Signor A. Ferrari, Mr. Joseph Haigh, and Mr. John Parry. Instrumental performers—Grand Pianoforte, Miss Blackes, Harp, Mr. J. Balin Chatterton. Flute, Herr Mohr (the celebrated flute player, from Frankfurt.) Violoncello, Herr Hausmann (Violoncellist to H. R. H. the Duke of Cambridge.) Conductor, Mr. G. F. Harris. Tickets to be had of Mr. J. Haigh, 32, Bernard Street, Russell Square; at the above Rooms; and of all the principal Music-sellers and Libraries in the neighbourhood.

#### NEW SONGS

**PUBLISHED AT C. NICHOLSON'S**  
FLUTE MANUFACTORY, 13, Hanway Street,  
Oxford Street.

"Oh never breathe a lost one's name" ... J. H. Tully.  
"The Old Man's Tale" ... G. F. Taylor.  
"The Gipsy Child" ... E. J. Loder.  
"Oh sing again" ... G. F. Taylor.  
"The Ivy-tree" ... J. W. Thirlwall.  
"My poor Rosette" ... E. J. Loder.  
"Come, come with me" ... Clement White.  
"Nae star was glintin' out aboon" ... N. J. Spence.  
"Come wander forth" ... J. Chumbley.  
"I love thee, dear England" ... Clement White.  
"The merry mountain strain" ... H. Lea.  
"Sweetly blooming the opening rose" ... H. Lea.  
Now publishing, "The Rhine rafter," a song, by Clement White; the words by J. Brougham, Esq., embellished with a first-rate drawing by Passmore, the subject one of the most picturesque views on the Rhine.





## HER MAJESTY'S THEATRE

The Theatre will be decorated for the last time with the hangings used on the occasion of the Spitalfields Ball.

### THIS EVENING, THURSDAY,

June 2nd. Madame Persiani begs leave to acquaint the Nobility, Subscribers to the Opera, her Friends, and the Public, that her BENEFIT will take place this Evening, when will be performed Rossini's Opera entitled *IL BARBIERE DI SIVIGLIA*. Rosina, Madame Persiani (her first appearance in that character); Il conte d'Almaviva, Signor Guasco; Figaro, Signor F. Lablache; Basilio, Signor G. Ronconi (who has obligingly consented to take the part); and Bartolo, Signor Lablache. In the course of the evening a Pas de Deux from the Ballet, La Bayadere, by Mademoiselle Galy Stephan and Mademoiselle L. Fleury.—To conclude with the favourite Ballet *LE LAC DES FÉES*. Principal characters by Madlle. Cerito, Madame Copere, Mesdames Galy, O'Brien, C. Camille, Bernard, M. Gosselin, M. O'Brien, and M. Desplaces. In the first act Madlle Cerito will dance a Bellabell (composed by herself) with Mesdames C. Camille, Galy, O'Brien, Bernard, and the Corps de Ballet; and in the second act Madlle. Cerito will dance a Pas de Deux and the celebrated Pas Styrien with M. Desplaces.

Applications for Boxes, Stalls, and Tickets to be made at the Box-Office, Opera Colonnade.

### GERMAN OPERA.

## THEATRE ROYAL, COVENT

GARDEN. This evening, Thursday, June 2nd, 1842, will be performed Meyerbeer's Grand Opera of *ROBERT THE DEVIL*.—Bertram, Herr Staudigl; Alice, Madame Stoeckel Heinefetter.

To-morrow, DON JUAN.

On Saturday, *DER ZAUBERFLOTE*, for the benefit of a charitable Institution.

On Monday, by desire, *DER FREISCHUTZ*.

Boxes, Tickets and places, to be had at the Box Office.

## THE SECOND GREAT CHORAL

MEETING of Classes instructed in Singing on the method of Wilhelm, under the Sanction of the Committee of Council on Education, by Mr. John Hullah, will be held at Exeter Hall, on Saturday, June 4th, at 8 o'clock. The Semichorus will consist of Five Hundred Voices: the Chorus of Fifteen Hundred.

Tickets for Reserved Seats on the Platform, price, 10s. 6d. each, may be obtained at Mr. Parker's, 445, West Strand.

MUSIC HALL, STORE STREET, BEDFORD SQUARE.  
On Monday Evening, June 6th, 1842, at Eight o'clock.

### MR. WILSON

#### WILL REPEAT HIS ENTERTAINMENT,

Consisting of Vocal and Narrative Illustrations of **HIGHLAND MELODY AND SONG.**

Tickets, 2s. each: Family Tickets to admit three, 5s.; Private Boxes for six persons, 15s.; for Eight £1. To be had at the Music Hall; at Messrs. Cramer, Addison, and Beale's, Regent Street; at Messrs. Duff and Hodgson's, Musicians, 65, Oxford Street; at Mr. Crew's, Bookseller, 27, Lamb's Conduit Street; at Messrs. Keith, Provis, and Co.'s, 48, Cheapside; and at Mr. Wilson's, 41, Regent Square.

On Monday, the 13th June, "THE ADVENTURES OF PRINCE CHARLES" will be given (by particular desire,) at Store Street. Mr. Wilson's next Entertainment at Hanover Square, will be given on Wednesday Morning, the 5th of June, at two o'clock.

Preparing for publication, the Scottish Songs, as sung by Mr. Wilson, and arranged by him from the most authentic sources, for his Entertainments.

### QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

MR. THALBERG WILL PERFORM AT

## MR. KIALLMARK'S GRAND MORN-

ING CONCERT, Saturday, June 4th, in addition to the following eminent artists: Madame Stoeckel Heinefetter, Miss Williams and Miss A. Williams, Herr Staudigl and Herr Kroff. Instrumental, M. M. Mollique, Mohr, Hill, Hausmann, Harper, Lazarus, Richardson, and Signor Dragonetti. Harp, Mr. Frederick Chatterton. Concertina, Signor Giulio Regondi. Mr. Thalberg will perform a grand fantasia and a grand duet for two Pianofortes with Mr. Kiallmark; and Mr. Kiallmark will also perform in Hummel's Septuor Militaire. To commence at Two o'clock. Conductor, Mr. T. Cooke.

Tickets, 10s. 6d. each; and Reserved Seats near the Pianofortes, 15s. each; to be had of Mr. Kiallmark, 29, Percy Street, Bedford Square; and at the principal Music Warehouses.

## SOCIETA ARMONICA.—The Concerts

for the Season, 1842, will be held as usual at the Great Concert Room of Her Majesty's Theatre.—The sixth Concert will take place on Monday next, June 6th, 1842. The Band will be on the same grand scale as in former Seasons, including upwards of Seventy of the most celebrated Performers. Leader, Mr. Loder.—Conductor, Mr. Forbes. These are the only Subscription Concerts at which the Opera Vocalists will be permitted to appear. Subscription, THREE GUINEAS for Two Transferable Tickets, or Two GUINEAS for one, to each Concert; to be paid on delivery of Tickets. Extra Tickets to Non-Subscribers Ten Shillings and Sixpence each, and to Subscribers, Seven Shillings each. Subscription and extra Tickets to be obtained of Mr. Brandon, Honorary Secretary, No. 55, Judd Street, Brunswick Square, and No. 29, Chancery Lane; Mr. Henry Forbe, No. 13, Upper Belgrave Place, Katon Square; Mr. Wright, No. 60, Pall Mall; Messrs. Cramer and Co., 201, Regent Street; Mori and Lavenau, Bond Street; and at all the principal Music Shops.

### THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

Under the Immediate Patronage of Her Royal Highness the DUCHESS OF GLOUCESTER.

## MR. FREDERICK CHATTERTON

(Harpist to Her Royal Highness the Duchess of Gloucester, and to the Courts of France and Belgium) has the honor to inform the Nobility, Gentry, his Friends, and Pupils, that his grand morning Concert will take place at the above Rooms on Monday, June 6th, to commence at Two o'clock precisely. Vocal Performers, Madame Stoeckel Heinefetter, Miss Biren, The Misses Pyne, Miss Binckes (Pupil of Mr. Aspull), and Mrs. William Loder, Herr Staudigl, and Signor Giubilei, Mr. J. Calkin, and Mr. John Parry. Mr. FRED. CHATTERTON will perform on Blazdell's Royal Elizabethan Harp a New Grand Fantasia of his composition, entitled "La Premiere Visite aux Tuileries," as performed by him before their Majesties the King and Queen of the French, at the Grand Concert given in the Hall of the Marshals of France at the Palace of the Tuilleries; also a Morceau Militaire for Three Harps, with Mr. J. Ireland and Mr. J. Elston. And in consequence of the great success attending the first introduction into this country of the Works of the renowned Parish Alvares, at his last Concert, he will on this occasion perform his Grand Fantasia, dedicated to Thalberg, also his Trois Romances Caracteristiques illustrative of the Works of Byron and Dante. Pianoforte, Mr. Kiallmark. Concertina, Master R. Blagrove. Conductor, Mr. W. Aspull.

Tickets, 10s. 6d. each, to be had of Mr. Frederick Chatterton, 61, Great George Street, Euston Square; at Mr. Blazdell's Harp Manufactory, 34, Upper Charlotte Street, Fitzroy Square; and at the principal Musiciansellers.

## GRAND MORNING CONCERT, in aid and for the benefit of the sufferers at the HAMBURGH CONFLAGRATION.

MR. MOSCHELES

Has the honor to announce that this Concert will be given at the Great Concert Room of Her Majesty's Theatre, on Friday, June 24th, 1842, (the room having been liberally granted by the management.) The following eminent performers have most generously offered their gratuitous assistance. Mad. Persiani, Mad. Frezzolini Poggi, Mad. Caradori Allan, Madlle. Molini, Mad. Ronconi, Dlle. Gramaglia, Dlle. Pacini, Dlle. E. Grial, Mad. Stoeckel Heinefetter, Mad. Graziani, Miss Adelaide Kemble, Sig. Mario, Sig. Poggi, Sig. Guasco. Mr. Vrugt, Sig. Giorgio Ronconi, Sig. Lablache, Sig. F. Lablache, Herr Staudigl, and Mr. John Parry. Grand Pianoforte, Mad. Duicken, Dr. Mendelssohn Bartholdy, Mr. Thalberg, Mr. Benedict and Mr. Moscheles. Violin, Mr. Mollique. Horn, Mr. Poggi. Conductors, Signor Costa, Messrs. Benedict and Moscheles. Librarian, Mr. Walker.

Boxes, Stalls and Reserved Seats near the Pianoforte, and Tickets for the Room, may be had of the principal Music-sellers, and of Mr. Moscheles, 3, Chester Place, Regent Park.

## THE ROYAL SOCIETY OF FEMALE

MUSICIANS, Established 1839, for the relief of its distressed Members, under the patronage of her most Gracious Majesty the Queen, and her Majesty the Queen Dowager. Annual grand concert, Hanover Square Rooms, on Friday Evening, June 10, 1842. Vocal Performers:—Miss Bassano, Miss Birch, Miss Bruce Wyatt, Miss Dolby, Miss Adelaide Kemble, Mrs. W. Loder, Miss Masson, Miss Ralpinford, Mrs. W. H. Seguin, Mrs. T. H. Severn, Mrs. Aveling Smith, Miss Steele, and Mrs. A. Toulmin; Mr. J. Bennett, Mr. A. Ferrari, Mr. W. H. Seguin, Mr. John Parry, and Mr. H. Phillips. Instrumental Performers, Miss Calkin and Miss Orger will perform Mozart's Grand Duet Concertante for Two Pianofortes; Mr. H. G. Blagrove, a Solo on the Violin; and Mr. Parish Alvares, a Fantasia on the Harp. The Band will be most extensive and complete.

Leader, Mr. F. Cramer; Conductor, Sir George Smart. All the Performers most liberally render their services gratuitously on this charitable occasion.

Tickets, Half-a-Guinea each; Reserved Seats, One Guinea each. J. W. Holland, Sec., 29, Vincent Square.

## MR. G. A. MACFARREN, Professor

of Harmony and Composition in the Royal Academy of Music, respectfully acquaints his pupils and friends that he has resumed his Morning Class, for the study of Composition, and gives single lessons as usual. At Home daily till Twelve.

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